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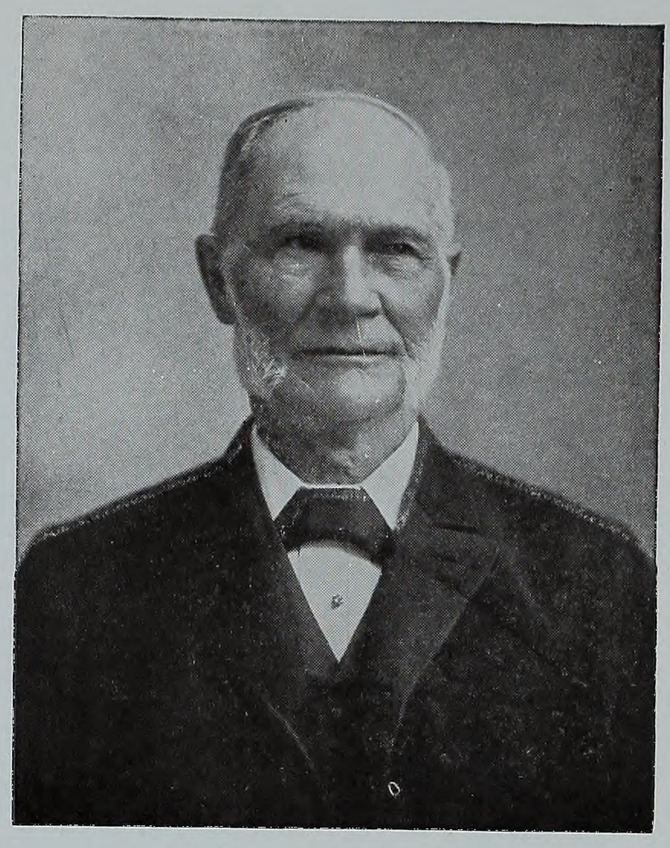
TORONTO
1940-1941

Toronto Symphony Orchestra

SIR ERNEST MACMILLAN, CONDUCTOR

TUESDAY, FEBRUARY 4TH., 1941



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TUESDAY, FEBRUARY 4, 1941

THE TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conducting

Guest Artist—KATHLEEN PARLOW, Violinist

PROGRAMME

GOD SAVE THE KING

OVERTURE—"Le Carnaval Romain" - - - - - *Berlioz*

A LONDON SYMPHONY - - - - - *Vaughan Williams*

INTERMISSION

VIOLIN CONCERTO, Op. 47 - - - - - - *Sibelius*

Allegro moderato
Adagio di molto
Allegro, ma non tanto

KATHLEEN PARLOW, Violinist

ELEGY - - - - - - - - - *Leo Smith*

(First Performance)

OVERTURE—"William Tell" - - - - - - *Rossini*

Page Three

THE

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PROGRAMME

Brandenburg Concerto No. 6.....*Bach*
"Eventyr" (Once upon a Time).....*Delius*
Symphony No. 40, in G minor.....*Mozart*

INTERMISSION

*Two Sketches for small Orchestra..*Eugene Hill*
(a) Elegy
(b) Scherzetto
Symphony No. 3 in C major.....*Sibelius*
Overture: "Tannhauser" .....*Wagner*
*Canadian composer—now living in Guelph.

»» Programme Notes ««

By ETTORE MAZZOLENI

OVERTURE—"Le Carnaval Romain" - - - - - *Berlioz*

After the failure of his opera "Benvenuto Cellini," the libretto of which was partly founded on episodes from the autobiography of the gifted and scoundrelly craftsman, Berlioz incorporated some of the music in a new Overture, "The Roman Carnival," to be played before the second act of the opera. It is one of the most characteristic and popular examples of his art, full of the most brilliant light and colours, full of the maddest gaiety and excitement, and full of the finest workmanship and instrumentation. The principal movement is based on the saltarello danced in the Piazza Colonna in Rome in the second act of the opera. The altogether typical beginning of the Overture was once compared to an "unexpected scratch in the face." Following the brief introduction, in which the saltarello theme is suggested, is a lovely andante sostenuto with the English horn first playing the melody, which is afterwards treated with various skilful and colourful effects. The vitality, energy and sunlight of the succeeding allegro are splendidly Italian, and the coda, in which the theme of the opening andante is worked into the fabric, is a perfectly constructed climax.

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WED. MAT.--Carnaval; *Coq D'Or; Graduation Ball.
WED. EVE.—Les Sylphides; *Petrouchka; Prince Igor.
THUR. EVE.—Carnaval; Coq D'Or; Aurora's Wedding.
FRI. EVE.—Paganini; Les Presages; Graduation Ball.
SAT. MAT.—Swan Lake; *Cinderella; Spectre de la Rose; Graduation Ball.
SAT. EVE.—Les Sylphides; Petrouchka; Aurora's Wedding

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The program of the seventh subscription concert will be discussed by Dr. F. J. Horwood at the next two regular Monday lectures in the West Hall of Toronto Conservatory of Music. The lectures commence at 12 noon. Admission to individual lectures is 50 cents. These lectures are sponsored by the Women's Committee on Musical Appreciation.

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MASSEY HALL, TORONTO, FEBRUARY 4, 1941

A LONDON SYMPHONY - - - - - - *Vaughan Williams*

1. Lento: Allegro-risoluto
2. Lento
3. Scherzo (Nocturne)—Allegro vivace
4. Andante

Ralph Vaughan Williams is, in many ways, the most important influence in contemporary English music, and the most typical represensative of the national school. There is, in all his music, a most living and invigorating expression of English national character and particularly of English musical tradition.

Born at Down-Ampney, Gloucestershire, in 1872, he was educated at Charterhouse, the Royal College of Music, Cambridge, and again the Royal College of Music. He studied abroad under Max Bruch at Berlin and Ravel at Paris, and at home among the English peasantry as a keen collector of folk song. His genius did not develop early and most of his music dates from his thirtieth year. Since then, however, his compositions have included choral works, orchestral works, operas, chamber music and songs.

While the composer warns us against following too closely any set "programme", he has unquestionably written the greater part of this work with more or less definite pictures in mind, and the following may assist the hearer in giving direction to his mood.

1. Lento—Dawn pierces the mists hanging over London; Westminster Chimes sound the half-hour and the great city stirs into activity. Allegro: London is awake and the streets are full of bustle and activity; noises of traffic, street cries, barrel organs, snatches of music-hall songs—all play their part in the ceaseless hum. There is a good deal of Cockney cheek and vulgarity in this movement, together with many of the nobler qualities which underlie them.

2. Lento—"Bloomsbury Square on a November afternoon", someone has said. "This may serve as a clue to the music," says the composer, "but is not a necessary 'explanation' of it." Not a very cheerful picture, certainly, and the mournful strains of a street fiddler (solo viola) in the middle section add a touch of human pathos. There is a sense of loneliness in this music—the spiritual isolation one sometimes feels in the midst of the crowd. Yet underlying all is a certain strength and even charm which all who love London will doubtless recognize.

3. Scherzo (Nocturne)—"If the hearer will imagine himself standing on Westminster Embankment at night," says the composer, "surrounded by the distant sounds of the Strand, with its great hotels on one side and the "New Cut" on the other, with its crowded streets and flaring lights, it may serve as a mood in which to listen to this movement." One's mind naturally leaps to Whistler's painting; and, in addition to the general "atmospheric" quality of the whole, we have here further touches of Cockney realism: somewhere in the distance 'Arry and 'Arriet are disporting themselves to the mellifluous sounds of an accordion. Gradually the sounds die away as night settles on the city.

4. Andante con moto—An opening steeped in bitterness—the bitterness of frustration—the bitterness, perhaps of poverty. Presently emerges a heavy march-like melody (Maestoso alla marcia)—suggestive, it has been said, of one of those dull, drab processions of unemployed with which London has become only too familiar. The movement proceeds, and, giving way to an Allegro in which there is little or no cheerfulness, the march theme presently returns with ever-increasing insistence, until a rather terrifying and discordant climax is reached.

The struggle exhausts itself; we hear a suggestion of the noise and fever of the first movement—this time much subdued—then the Westminster Chimes once more; and we return to the atmosphere of the opening prelude in an Epilogue, as the vision of the city fades into the darkness out of which it had arisen.

The first performance of the new revised version took place at the concert given by the London Symphony Orchestra in May, 1920, at the Queen's Hall, London, in connection with the British Music Society's Congress.

The published edition of "A London Symphony" is dedicated to the memory of George Butterworth.

The Symphony is scored for the full modern orchestra. The woodwind are in threes, the brass includes two cornets, and the percussion consists of three kettle-drums, side-drum and triangle, bass-drum and cymbals, jingles, glockenspiel, and harp.

INTERMISSION

VIOLIN CONCERTO, Op. 47 - - - - - - - *Sibelius*

Allegro moderato
Adagio di molto
Allegro, ma non tanto

KATHLEEN PARLOW, Violinist

The Violin Concerto in D minor was composed in 1903 and rewritten in 1905. Its first performance was in Berlin in October, 1905.

Although this is one of the most attractive, original, and exhilarating works in the concerto form, it has taken a long time to come into its own. It has the two qualities which make for a popular concerto, a high level of purely musical interest and a brilliant and effective solo part: but it is exceedingly difficult, and much of the music is of that order which will not yield its entire charms to a first or casual hearing.

The form, generally, is clear and concise, although it has the original freedom of all Sibelius' more important works. The effect is that of vastness born of huge but simple outlines. The first movement is characteristically sombre and energetic at times, with a highly developed cadenza just where the orthodox formalists might expect the developement section: the slow second movement, one of the most emotional and dramatic passages in modern music, consists chiefly of "the gradual unfolding, like a flower, of a long, sweet"—noble, surely—"cantabile melody first presented by the solo instrument and then by the orchestra": and the finale, a concise but gigantic-seeming movement of brilliant spirits, is almost entirely made up of the alternation of two themes, one of which has been likened to a "polonaise for two polar bears," and the other of which quibbles with mixed rhythms. The late Donald Tovey wrote entertainingly on this last movement: "One of Sibelius' most famous and successful devices is that of building up a symphonic finale out of broken figures that come together, like the Vision of Dry Bones, into a broad melody only by way of supreme climax at the end . . . But the acid test comes when the inventor of so effective a device has to write a finale where it will not work: as, for instance, in a violin concerto, where it is impossible to ask a solo violin to live upon scraps for three-quarters of the finale, and then to dominate the full orchestra by giving its celebrated imitation (on one string) of the three trombones at the end of the Tannhauser Overture. Hence there is nothing of the kind in the finale of this violin concerto: the characteristic 'lapidary' vastness is achieved by equally drastic simplicities, accurately to the purpose.

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ELEGY - - - - - - - - - - *Leo Smith*

In one of his essays Chesterton asserts that every novel grows from a germ of suggestion and, that this can be found in its pages—usually in a sentence of some seven words. Music often affords a parallel case—the suggestion sometimes being found in the music itself (a phrase, a progression, a motive), or, in some external association. In the Elegy, it is found in the latter. A poem by Shelley, with the title *Time Long Past,* in which the poet compares his subject to—

"A tone which is now forever fled,
A hope which is now forever past,
A love so sweet it could not last"—

suggested itself to me as an idea suitable for reflection in music. And the Elegy was the outcome—a short piece for small orchestra.

Scored only for strings, harp, horn and tympani, it presents a short chapter in three paragraphs, in each of which "rememberance" rises to a point of ecstasy, and then fades—as into the night of forgetfulness. (L.S.)

OVERTURE—"William Tell" - - - - - - *Rossini*

When a work has become as popular as this it is almost a pleasant surprise to hear it again in the concert hall. We are apt to lose sight of the fact that it was written as the orchestra prelude to an opera based on the struggle of the Swiss to free themselves from Austrian rule at the beginning of the fourteenth century, the central episode in which is the fruitful marksmanship of Tell, and to think of it only as a most descriptive piece of music adaptable to any instrument or combination of instruments other than the orchestra.

In effect, the Overture is a little symphonic poem which falls into four sections, the first a pastoral scene, the second a storm, the third another pastoral episode using the Ranz des Vaches (the Alpine horn call of Swiss herdsmen), and the fourth a lively gallop.

The heroic nature of the story of the opera and the sublime scenery in which its events take place give colour and force to a most excellent piece of music.

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FIRST VIOLINS

Spivak, Elie, Concert Master
Blachford, Frank
Hersenhoren, S.
Pratz, Albert
Goodman, Hyman
Scherman, Issay
Solway, M.
Fusco, Frank
Kash, Eugene
Johnson, Ernest
Steinberg, Albert
Bergart, H.
Desser, Isidor
Steinberg, S.

SECOND VIOLINS

Sumberg, Harold
Sherman, L.
Halperin, B.
Fetherston. D. E.
Sparling, Lillian
Annetts, Madge
Dubinsky, I.
Letvak, Philip
Garten, Moe
Eyles, Christine
Van Vugt, John
Cassidy, Varia

VIOLAS

Figelski, C.
Heins, Donald
Warburton, R.
Levy, Sidney
Fogle, M.
Bruce, A.
Mulliner, G.
Richardson, Florence
Neilson, J.
Bedford, H.

CELLOS

Nelsova, Zara
Spivak, Philip
Adeney, Marcus
Bruce, George
Sturm, Vaughan
Mathe, Charles
Sands, Joyce
Ray, Marcel
Roberts, Oswald
Bartmann, Erich

BASSES

Cochrane, Robert
Wells, Sidney D.
Greenwood, Charles
Rose, Charles
Addison, L. F.
MacKay, Cameron G.
Schwalm, Charles

FLUTES

Bradfield, H. H.
Smith, E .T.
Fontana, N. J.

PICCOLO

Fontana, N. J.

OBOES

Bauman, Perry W.
Lodge, R. H.
Hutcheon, D.

ENGLISH HORN

Hutcheon, D.

CLARINETS

Rogers, R.
Pye, H.
Jewell, Jeffery

BASS CLARINET

Jewell, Jeffery

BASSOONS

Burghauser, Hugo
Crowther, H.
Huggins, E.

DOUBLE BASSOON

Huggins, E.

HORNS

Robb-Barrow, Mary
Vopni, F. B.
Barrow, R. H.
Spearing, C. C.
Blenkin, F.

TRUMPETS

McLintock, Ellis
Everson, R.
Jones, A. J.

TROMBONES

Hawe, H. E.
Culley, W.
Riddleswick, A.

TIMPANI

Cooper, A.

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PROGRAMME

Overture, "Carnival" ..... *Dvorak*

Nutcracker Suite ..... *Tschaikowsky*

London Symphony
(1st Movement) ..... *Vaughan Williams*

Concerto in A minor, for piano
and orchestra ..... *Grieg*

Serenade for Strings ..... *Haydn*

Waltz, from the Symphonic Suite *Robert Farnon*

Tone Poem, "Finlandia" ..... *Sibelius*

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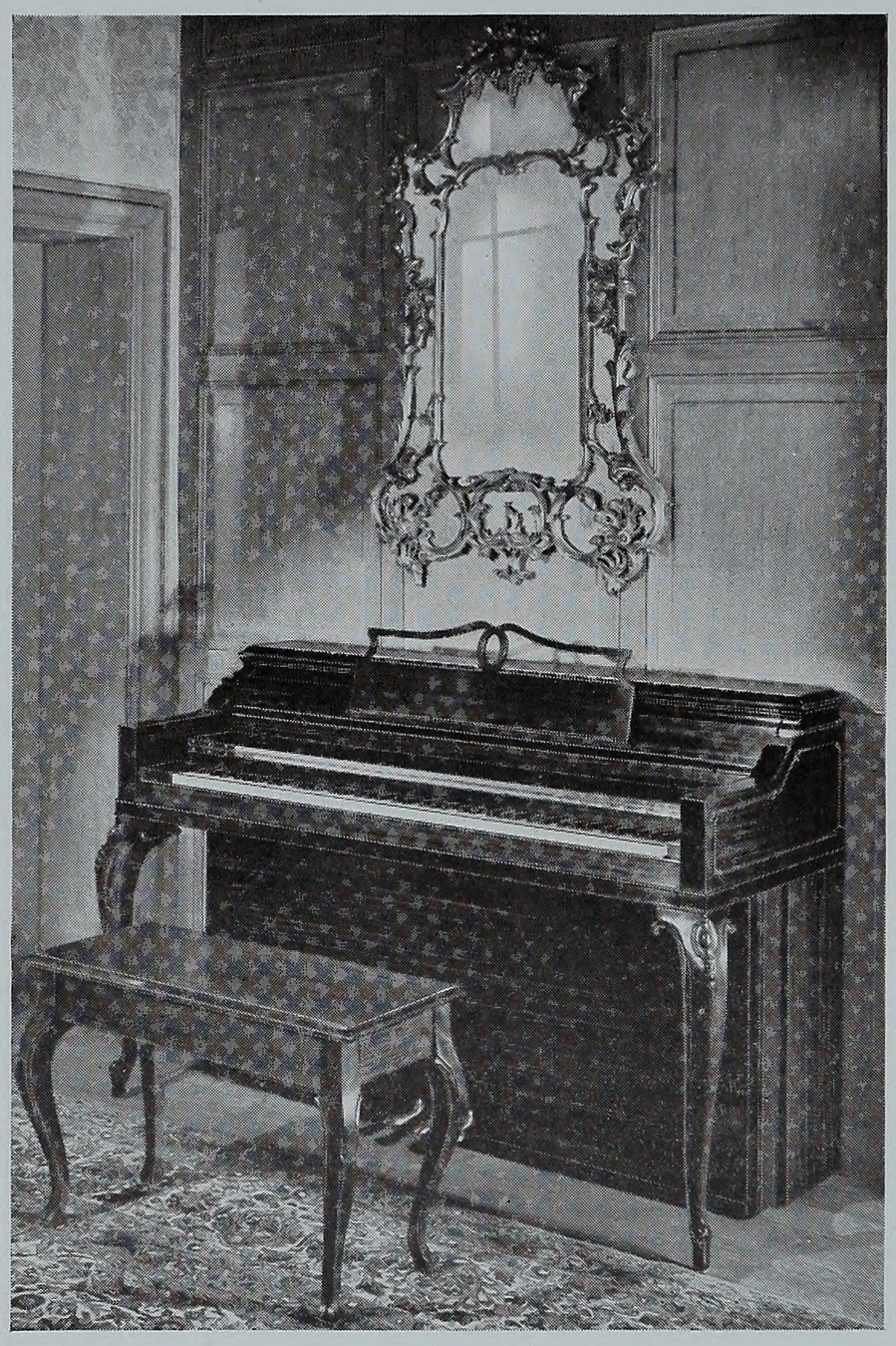

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